Ontario School Radio Broadcasts

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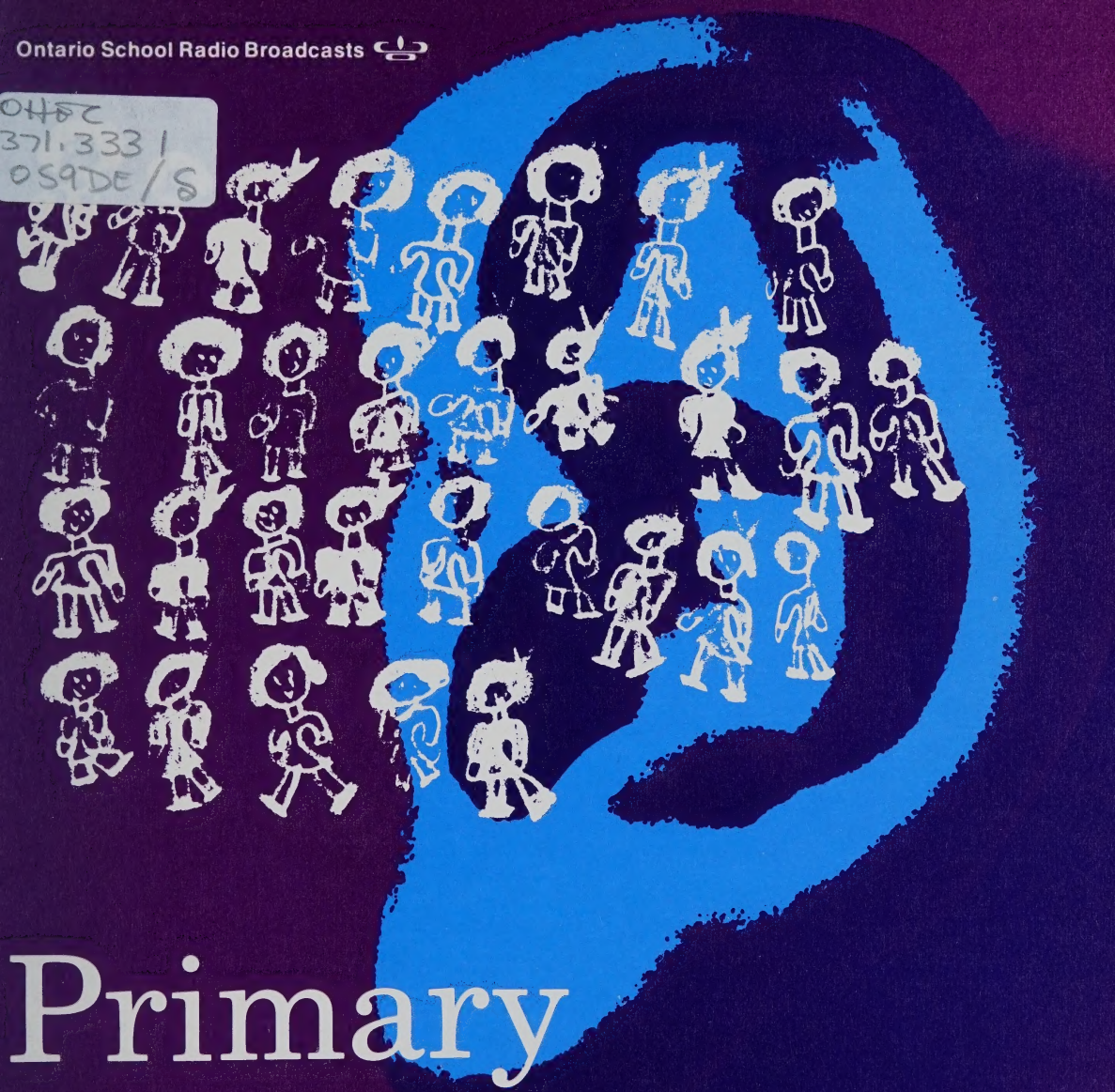

Primary

'What Next?'

Ontario Department Of Education

The Creative Response . . . Myth or Must?

Each human being is unique in the manner he views, classifies and responds to his world. As teachers we are very aware of how instrumental we are in developing the child's cognitive skills, but are we as conscious of our influence in the child's social, emotional and moral outlook?

The young child must be given room to explore himself, the world, and his relationship to it. The young child must be given time to develop a positive self-image and a feeling of worth. In the words of a popular song:

I've got to be me!
I've got to be me!
Daring to try
To do it or die
I've got to be me.

(From the Broadway musical 'Golden Rainbow'. Copyright Damila Music Inc., 40 West, 55th Street, New York.)

Then the child is ready to make a positive contribution to the world around him.

Many of the activities needed to help the child attain his maximum potential may be classified as creative responses.

All children are creative. Creativity is inherent in all individuals though it varies in degree. We cannot 'teach' creativity, however, we can plan situations which will encourage the creative response. A creative response does not have to be original in terms of the world. It is new and original for the child making the response, it is a creative act. A child who is encouraged to respond creatively ceases to be a passive absorber and becomes an active producer. Production results are tangible. You can observe the child discovering new insights or relating two previously random pieces of information; the child's response may indicate that he is more aware of himself and of his surroundings. Each child has the capacity to express his thoughts in a way creative to himself.

A perceptive teacher notices creative responses in each curriculum area. He praises the response, and to help the child to expand from this response, he provides further experiences and data.

The child chooses a variety of ways to develop his creative potential *if he is allowed the freedom of choice.* His response might be verbal through speech, poetry, song or drama. His response might be non-verbal through painting, mime, gymnastics or the manipulation of concrete objects.

During the broadcast time, arrange spaces in the classroom in which a child or a group of children may move unimpeded. In discussion, select open-ended questions which encourage both divergent thinking and creative responses. Use the tapes to reinforce opinions offered. The tapes are valuable, again, as a launching point for further activities. Vary your activities after each

program and keep routines to the minimum during this period.

The creative response does not disregard facts. Everyone has a right to an opinion. No one has the right to be wrong about his facts but it should be noted that facts do have a habit of becoming outdated. Fact, to be sure, is a part of the learning process. The excitement in learning and creating comes from the manipulation of these facts in new and unique combinations. Don't deprive the child of time to let his mind soar and explore. This is exciting and heady and real. Children view a world of unlimited possibilities. Why do we try so hard to discourage them? This excitement and zest for learning will enable the younger generation to face present problems which, even now, we consider unsolvable. It will give them courage to face, with confidence, future problems yet undreamed of. Perhaps one answer is forming in the mind of a child in your class. Provide the best possible conditions for its growth!

Do you wish to explore this topic further? Have you read 'Color Me Learning' Curriculum Bulletin 12, April 1970, Ontario Department of Education?

'Listen to this!.....'
'Listen, I have a secret!.....'
'Are you listening?.....'

The interest generated today by radio, television and movies results in children spending more time listening than ever before.

The function of language can be divided into speaking, listening, writing and reading. Listening and speaking are of prime importance in the primary school. They are the aspects of language the child needs as a basis to expression.

We must remember hearing and listening are not the same. Children vary greatly in their ability to listen. Children, given the opportunity to assume the role of speaker in some instances and to assume the role of listener in others, will become more mature listeners. Conversation is a two-way process with as much listening involved as speaking. Children listen by being listened to.

The child's listening capacity increases with maturity and experience. The child's listening potential increases when he deals with topics or activities with which he can identify or become personally involved.

The child is surrounded by a multitude of sounds. The teacher must help the child to 'tune-out' some and to 'focus-in' on others. The radio can be useful for concentrated listening activities. Listening to words and sound through radio requires the child to concentrate using only the listening skills to form the sensory impression.

The skills needed to become a discerning listener develop in a continuing pattern. There should be evidence of long-range planning for the subsequent development of these skills in a well-balanced program.

Here are some suggestions which will help the child develop a 'listening awareness'.

Begin with short relaxed periods using non-verbal material for listening discrimination, musical tones – pitch, intensity of sound, harmonious or dissonant. Identify the natural sounds in the classroom, in the playground, in the street or from outside by listening.

Use tapes or records of mechanical or natural sounds for identification.

Listen to short musical selections which evoke a mood or a picture image.

Experiment with tape to achieve other than the natural sound. This is done when the child plays tape other than at the recorded speed. He may also try variations involving volume and pitch.

Have children make and edit their own sound tapes to share with others or to use as background for movement or drama. Story-telling time by the teacher. An interesting, well-read story with key listening questions will help to increase the child's listening ability.

Class-sharing time. Here the pupils may share the exciting events in their world and participate both as speakers and listeners.

Radio programs. Take time to establish a relaxed, comfortable, receptive atmosphere for this listening period. Check to see the tone is clear and the volume regulated for effortless listening. Provide space for movement during the broadcast.

Allow time for and encourage your children to *play with words*. They will discover word potential and usage to a greater extent. When discussing sound words the first step may be to garner examples from your pupils and create a word board. This is just the first step. Time should be given the child to manipulate words. Let him roll them around on his tongue, make up fanciful combinations of words and make up his own sound words for common objects in his environment. In this way the child will have the repetitive drill needed to absorb and refine the words for his own use and he will then incorporate them naturally into his working vocabulary. Remember glub, squank, zottle, plaboom can be beautiful when used with purpose and skill. They are a delight to the ear and a tantalizer to good listening. Pogo learned this years ago. Children have always known this instinctively. Help the child to make his language work for him and an attentive listener will be the result.

The Child and Legends

When a child sets out to put his world in order, he usually prefaces his statement with why? Why am I like I am? Why is the world like it is?

These are not new queries. These are universal questions which have been asked since the beginning of time. Myths and legends help the child understand that his concerns are the same as all men through the ages. Every generation need not start from the beginning. Legends show the child that each generation has available all the knowledge gained in the past.

The legend is a refreshing non-scientific look at phenomena in a scientific world. In many ways the young child operates at this level. Not having the maturity to grasp abstract scientific theory, the child explains himself and his world from an egocentric point of view. Legends, fables and fairy tales also explain scientific or psychological events from the egocentric view of a central character. Children identify with this type of story-telling and can accept the morals and explanations.

The North American Indian fables are a vehicle for teaching. They are practical and informative in concrete details such as the habit of animals and the growing of food. They also teach basic cultural attitudes such as respect for all forms of life.

Children can also learn from the Gypsy folk-tales, exuberant fantasy plays about nomadic people. These show how gypsies use horses, skills, outwitting the outsider, or sudden good fortune to maintain a life-style vastly different from other people.

These are the beginnings of an imaginative base for viewing rigid principles. This type of base will prove valuable when the child is faced with complex problems in later life. One of the techniques of creative problem-solving is to look at a seemingly rigid set of conditions and expand in imaginative directions.

Legends help the child identify with the adult world. These stories take place 'out in the world' and the child becomes a vicarious participant.

By selecting legends discriminately, you can expose your children to rich, colorful language filled with vivid images and descriptions. This experience will help the child in his own creative writing. With a rich literature base, the child begins to become more discerning about what is good, or trite in his own writing, and that of others. If we help the individual to become a competent critic, the question of imposed censorship is answered.

Look at the world in your classroom. I am sure the children have imaginative explanations as to why their world takes the shape it does.

Why not ask *them*?

Ontario School Broadcasts
Wednesdays: 2:03 pm – 2:18 pm

'What next?' 1970-71

Fall Term:	1 November 4	**Campfire** A singsong around the campfire. The class can join in with the children in the studio singing camp songs.
	2 November 18	**Legend** *'How The Human People Got The First Fire'* (From: 'Son of Raven, Son of Deer' by Geo. C. Clutesi, published by Gray's Pub. Ltd., Sidney, B.C.). This story tells how young Ah-tush-mit ('Son of Deer') captured the fire from the Wolf People and first brought it to the Human People.
	3 November 25	**Fire** A movement program. Children will move as ideas of fire are presented.
	4 December 2	**Energy** Vital to civilization. Children will move as the forces of energy that maintain our technology.
	5 December 9	**Legend** *'Kalo Dant And The Seventh World'* (From: 'Gypsy Folk Tales' by M. Voriskova, published by Paul Hamlyn, Drewry House, London, England). This story tells how Kalo Dant, the Gypsy boy, journeyed through the seven worlds and why Sharkan the dragon need never be lonely again.
Winter Term	6 January 6	**Fete Des Rois** In Quebec, children celebrate the twelfth day of Christmas with a party.

7	January 13	**Dragons** A movement program in which children improvise fantastic animals.
8	January 20	**The Ordinary Bird** What lives in your backyard, in the ground, in trees?
9	January 27	**Skyscrapers** Children share their poems of the city and their awareness of its sight and sounds.
10	February 3	**Legend** *'Ko-ishin-mit And The Son Of Eagle'*. (From) 'Son of Raven, Son of Deer' by Geo. C. Clutesi, published by Gray's Pub. Ltd., Sidney, B.C.). This is greedy Ko-ishin-mit ('Son of Raven') who finds out that imitating Eagle gains him no salmon.
11	February 10	**Flowing Water** Children will move as water in nature—freely flowing in lakes and rivers.
12	February 17	**Captive Water** Water is harnessed to serve urban technology. A movement program.
13	February 24	**Friends** Children's writing of their likes and dislikes and their feelings of joy and aloneness.
14	March 3	**Legend** *'Angulimala'* (From 'Gypsy Folk Tales' by M. Voriskova, published by Paul Hamlyn, Drewry House, London, England). This story tells how

Nalu, the inquisitive Gypsy boy, acquires great skill and strength but almost comes to grief because of a broken promise.

15 March 10

Spring
Spring is coming and children sing to welcome it. Join in!

16 March 17

Celebrate
A movement program in which children dance as fireworks!

Repeat Performance 1970-1971
2:03 pm – 2:30 pm

1970

October 14 **What is Sound**
October 28 **Blip Blip Blip**
October 21 **Listen**
Please note – There is a possibility that one or all of these programs may be pre-empted.

1971

March 31 **Freeze-up**
April 7 **Feeling Free**
April 14 **Moomintroll**
April 21 **Up in the Air**
April 28 **Speaking of Instruments**
May 5 **Fife and Drum**
May 12 **Toys Alive**
May 19 **Finale**
May 26 **Waking Up**

Bibliography

There are two books listed under 'Books for Teachers'. These are 'Development Through Drama' – Bryan Way, Longman's London 1967, and 'Creative Movement for Children', a dance program for the classroom – Jack Wiener, John Lidstone, Van Nostrand-Reinhold.

Canadian School Broadcasts

These national broadcasts will be heard on Fridays from 2.03 pm-2.15 pm. The following programs are recommended for Primary Division children.

1. **Christmas Carol Special** – December 18
2. **Say Me a Poem Song**

This series of three 12-minute programs is written to involve children in a continuous search for poetry they love, to encourage them to write their own, and to look for ways to enhance its presentation with sound effects, tape recordings, music of their own devising.

Young children revel in the elemental joy of being alive. Their paintings vibrate with strong color, bold line. Their music swings with infectious rhythm and nonsense refrain. Their dance and drama answer the vigorous impulse of imaginative ideas. This series will present language-play and poetry as other lively outlets for children to show their joyous curiosity about the world in which they live.

January 29, 1971 – 'Color'
(repeated on May 14, 1971)
February 5, 1971 – 'Sound'
(repeated on May 21, 1971)
February 12, 1971 – 'Feeling'
(repeated on May 28, 1971)

In December 1970, information on specific program content will be available. This may be obtained by writing to: Learning Materials Service Unit, Ontario Department of Education, 559 Jarvis Street, Toronto, Ontario.